POLONAISE

—BY—

EDGAR STILLMAN KELLEY

ESTHETIC IDEA, FORM AND STRUCTURE, AND HARMONIC ANALYSIS BY THE

COMPOSER

FINGERING, PEDALING, PHRASING, AND INSTRUCTIVE ANNOTATIONS AS TO INTERPRETATION AND METHOD OF STUDY, BIOGRAPHICAL SKETCH, AND GLOSSARY

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POLONAISE

BIOGRAPHICAL SKETCH—EDGAR STILLMAN KELLEY

Born at Sparta, Wisconsin, April 14th, 1857.

EDGAR STILLMAN KELLEY is one of the foremost American composers. He may be named among the few native creative musicians who have written successfully in the large forms. His *New England Symphony*, his string quartet, Op. 25, and many other works of serious content and elaborate structure place him in the very forefront of the composers of this continent. He first attracted attention through his music to Macbeth which he composed for the magnificent stage setting of that drama produced in San Francisco, in 1885. This work has since been extended and elaborated, having also been arranged as a *Symphonic Suite.*

During his sojourn on the Pacific Coast he was attracted to the music of the Chinese, and in his *Aladdin Suite* he demonstrated the possibility of suggesting an Oriental-American environment without following too closely European precedent. Indeed Stillman Kelley has ever sought expression of truly American scenes and moods. Many of his works reflect the western atmosphere, notably the slow movement of his piano quintet, Op. 20, where one walks with the composer through sacrificial groves of mighty trees—groves such as are found only in California. It was the first performance in Europe of this lovely quintet that brought to the composer that international recognition which he had long deserved. It was conceded by prominent musicians and critics a work worthy to be ranked with the world's best chamber music.

Among the composer's earliest works may be mentioned his six songs, *Phases of Love*, Op. 6. His opus 8 consists of two Ballades by Edgar A. Poe, *Eldorado* and *Israfel*, the latter being also treated orchestrally. A folk chorus with orchestral and piano accompaniment is a beautiful setting of Walt Whitman's tribute to Lincoln—*My Captain.* Of New England ancestry it was inevitable that New England subjects should appeal to Stillman Kelley. The reverential spirit of the true Anglo-American pervades the more vital scenes of his famous music to the play *Ben Hur.* Serious and tragic moments as well as periods of lightest humor alternate in his lyric opera *Puritania.* The *New England Symphony* is without question his greatest achievement, both from a structural and imaginative standpoint. This symphony, together with his string quartet, Op. 25, was given at the Liszt Festival, in April, 1914, under the patronage of the Duke of Saxe-Altenburg.

It is interesting, in view of the scope of his work, to trace Stillman Kelley's musical development. Born of New England parents in Sparta, Wisconsin, in 1857, his early theoretical studies were under Clarence Eddy, the well-known organist; the years 1874-1876 were spent with his master in Chicago. Then followed a period of four years with Max Seifriz, director at the Royal Opera in Stuttgart, Germany. Thus we find, in spite of his frequent modernity, the real source of his highly polished contrapuntal method—an extended period of Teutonic training.

From 1896 to 1899 Stillman Kelley lectured on musical subjects in the New York University Extension Series, and during part of this time he was instructor at the New York College of Music. He was appointed Acting Professor of Musical Theory and Conductor of the Symphony Society at Yale University in 1901, but a year later he relinquished this dual post for a sojourn in Berlin. There he remained eight years leading an active life as pedagogue and composer. At present Mr. Kelley holds the Composition Fellowship of the Western College at Oxford, Ohio, and is Dean of Theory and Composition in the Cincinnati Conservatory.

THE ESTHETIC IDEA: This composition was written while the composer was reading the stirring romance by Sienkiewicz, *With Fire and Sword.* Although the rhythmic features of the Polonaise are employed, it is not to be considered as a specimen of the dance form known as the Polonaise, but rather as a free expression of certain moods suggested by the Polish author. The Polonaise proper, as will be remembered, is a stately dance partaking of the nature of a processional so graphically described by Liszt in his *Life of Chopin.*

METHOD OF STUDY: The mood of this composition is suggested with the very first measure. The incisive attach on the C-flat major chord, the rhythmically repeated E-flats, portend the imminent combat. The student should observe the change of fingers on the E-flats; it will be seen that the thumb, being the heaviest digit, falls upon the accented note while the second and third fingers follow with *staccato* notes.

After the eight-measure introduction, the theme enters boldly, the Polonaise rhythm being continued in the building up of the first climax. In pedaling measures in which low bass notes occur the student must be sure that the damper pedal is depressed quickly—before the keys are released by the fingers—so as to sustain these notes until the next bass note; otherwise there will be no solidity to the harmonic foundation of the composition.

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At m. 15 the right-hand part is to be treated tenderly—a sudden ray of sunshine in the midst of the fray. From m. 17 there is again the building up of another climax reaching its culmination at m. 20, and then subsiding until the entrance of the Part 2 at m. 27. The syncopated chords in the bass of measures 20, 21 and 22 are to be accented with gradually less emphasis thus reflecting the dynamic softening of the right-hand part. In the treble of measures 23 and 24 the *staccato* eighth-notes and accented eighth-notes should be carefully executed.

The melody entering at m. 27 should be played with a full, resonant tone and the sharply detached accompanying chords must clearly mark the insistent rhythm. A "pull-up" *staccato* touch will best serve to produce the crisp tonal effect desired. In measures 30 and 34 the top voice of the left-hand chords has a melodic outline which is not to be neglected. The mood is again more tender from m. 35, the contrast between the alternating *legato* and *staccato* measures being extremely effective. But the sixteenth-note groups in measures 46-47 break in upon this contemplative state, quickly bringing us back to the clash of swords—now even more violent than before.

There is something inexorable about the determined manner in which this first subject hammers at our nerve-centres, though after the short bridge passage in measures 56 to 60 there is a prolonged period of peace. Here is introduced a truly feminine theme with its softly alternating major and minor thirds and its undulatory accompanying figure distributed between the hands. In measures 64 and 65 the thirds must be played with the finest nuance possible, *legato* and *decrescendo;* these thirds, dropping an interval of a fifth, are particularly charming against the background of arabesque-like ascending figures. The sudden change to E-flat minor demands that the G-flat in the melody of m. 70 be slightly sustained. In the next four measures it is necessary to keep the moving groups of sixteenth-notes in the lower part of the treble very subdued so as not to overwhelm the soft melody.

The progression back to the A-flat section is one of the loveliest parts of the composition. Beginning with m. 79 the student should note carefully the voice-leading and treat the next four measures polyphonically. At m. 95 the reiterated E-flats are again introduced, now softly like the distant tramp of an army. Very gradually the tonal volume must be increased until m. 103 where the first subject returns with all its former vigor. There is no change of material or treatment with the restatement of the first and second subjects until m. 133; there an ascending melodic line leads to m. 137 and the final entrance of the first subject—this time *fortissimo.* Here there must be massive treatment, the heroic spirit predominating; we may imagine the armies returning victorious from a day of prodigious combat.

The slurring of the octaves and single notes—measures 145 and 146—indicates that the composer wishes the first of each group of two slightly accented and sustained. It must be observed how carefully the *coda* has been planned dynamically: in m. 147 there is an *mp;* in m. 149, an *mf;* in m. 151, an *f* followed by an *ff* in m. 155, the closing chords being played *fff*—with the utmost power and intensity of tone.

FORM, STRUCTURE, AND HARMONIC ANALYSIS: Song-Form with Trio.
Key of B-Flat Minor.

INTRODUCTION: (Maestoso). The appearance of a major triad on C-flat in m. 1 would seem to indicate that this piece begins in a foreign key, but on inspection it will be seen that this triad is merely a Neapolitan Sixth in the main key, B-flat minor. The subsequent harmonies in the Introduction complete an extended cadence in which the subdominant prevails in measures 1—4, and the dominant seventh in measures 5—8. The trumpet-like insistence of the E-flat in the inner voice-parts, throughout the Introduction and even into the main theme as far as m. 10, partakes of the nature of an organ-point.

MAIN THEME: Part 1 consists of a period (measures 9—16) repeated an octave higher, and elaborated (measures 17—26). The harmonic character of Part 1 is the result of superimposing above a tonic organ-point, the chord of the seventh on the second degree in m. 9, followed by the augmented sixth and fifth chord founded on the fourth degree of E-flat minor, irregularly resolving into the triad on the sixth degree of B-flat minor in m. 11. In m. 12 the group of four sixteenth-notes begins with a changing note, a feature which plays an important part in the development of the theme.

Part 2 opens with a modulating phrase (measure 27—31) moving from G-flat major to the dominant of F-minor, and is followed by a similar one, passing from C-minor to the dominant of D-minor (measures 31—34); then follows a transition developed in part from the motive in m. 12. Observe the gradually descending melodic outline in measures 35—44, which brings this portion to a close; also at m. 45 the sudden entrance of the dominant seventh of the main key with the changing note (B-natural) before the fifth of the chord, thus announcing the return of the principal theme which arrives after two measures of passage work at m. 48.

Part 3 (measures 48—55) is derived from Part 1. Measures 56—59 is a modulatory passage leading into the Trio.

TRIO: Part 1 consists of an extended period (measures 60—70) beginning in A-flat major and closing in E-flat minor.

Part 2 (measures 71—82) moves from the key of B-major to G-sharp minor (m. 78), which at length changes to the tonic (A-flat) major, and thus introduces Part 3.

Part 3 begins with the first phrase of Part 1 (measures 83—86), while the second phrase is extended and dissolves (measures 87—94) into a transitional passage founded on motives from the Introduction (measures 95—102) which brings the return of the Main Theme.

MAIN THEME: Part 1, measures 103—120 are the same as measures 9—26.

Part 2, measures 121—132 are identical with measures 27—38. Measures 133—136 form a quickened progression to Part 3.

Part 3, beginning with m. 137, is so combined with the *coda* that the latter does not make itself fully felt until m. 147.

GLOSSARY

NAMES

Alladin,	pronounced,	Al-là-dĭn.
Eldorado,	"	El-dō-rä-dō.
Israfel,	"	Is-rä-fĕl.
Puritania,	"	Pū-rĭ-tān-yä.
Max Seifriz,	"	Mäx Sī-frĭts.
Liszt,	"	Lĭst.
Sienkiewicz,	"	Shĕn-kyä-vĭch.
Saxe-Altenburg,	"	Säx-e Äl-tĕn-boorg.
Stuttgart,	"	Shtoot-gärt.

TERMS

polonaise,	pronounced,	pŏl-ō-nāz, a Polish dance in three-four measure.
maestoso,	"	mä-ĕs-tō-zō, majestically.
poco accel. (accelerando),	"	pō-cō ä-tshĕ-lĕ-rän-dō, growing a little faster.
molto cresc. (crescendo),	"	mōl-tō crĕ-shĕn-dō, greatly increasing in tone.
allegro con moto,	"	äl-lā-grō cŏn mō-tō, lively with motion.
dim. (diminuendo),	"	dē-mē-noo-ĕn-dō, diminishing the tone.
espress. (espressivo),	"	ĕs-prĕs-sēe-vō, expressively.
sonoro,	"	sō-nō-rō, sonorously, resonantly.
poco riten. (ritenuto),	"	pō-cō rē-tĕ-noo-tō, a little slower.
meno mosso,	"	mā-nō mōs-sō, less movement.
cantabile,	"	cän-tä-bĭ-lĕ, in a singing style.
ritard. (ritardando),	"	rē-tär-dän-dō, gradually more slowly.
a tempo,	"	ä tĕm-pō, in time.
animato,	"	ä-nē-mä-tō, with spirit, vivaciously.
fortissimo,	"	fōr-tĭs-sē-mō, extremely loud.
staccato,	"	stäc-cä-tō, short, disconnected.
legato,	"	lĕ-gä-tō, smooth, connected.
decrescendo,	"	dā-crĕ-shĕn-dō, decreasing in tone.
trio,	"	trē-ō, a contrasted movement used in dance forms.
coda,	"	cō-dä, a musical sentence added at the end of a composition to make a more complete and effective termination.

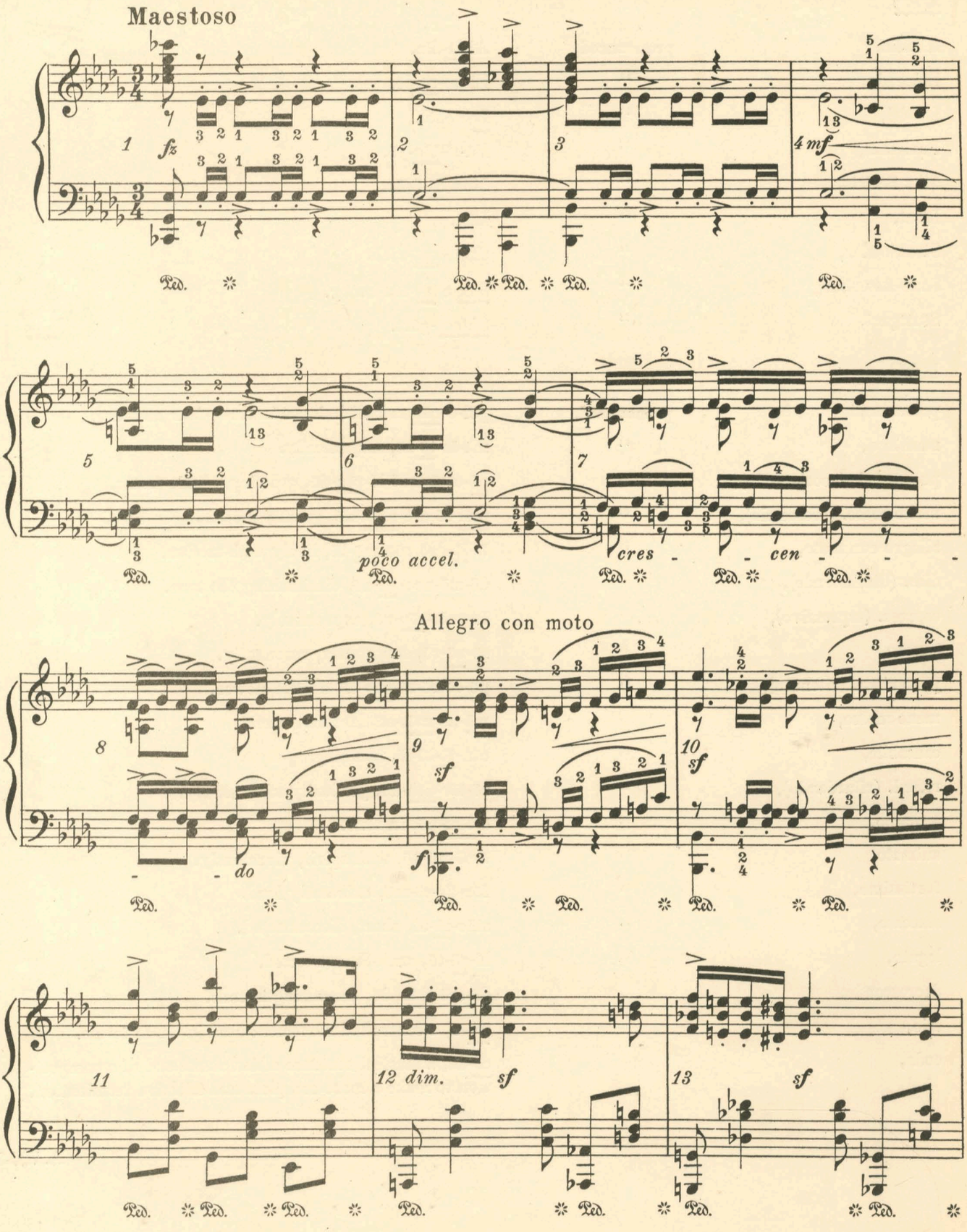
To Miss Bertha Baur

Grade 4-a

Polonaise

Edited by Emerson Whithorne

EDGAR STILLMAN KELLEY. Op. 35.



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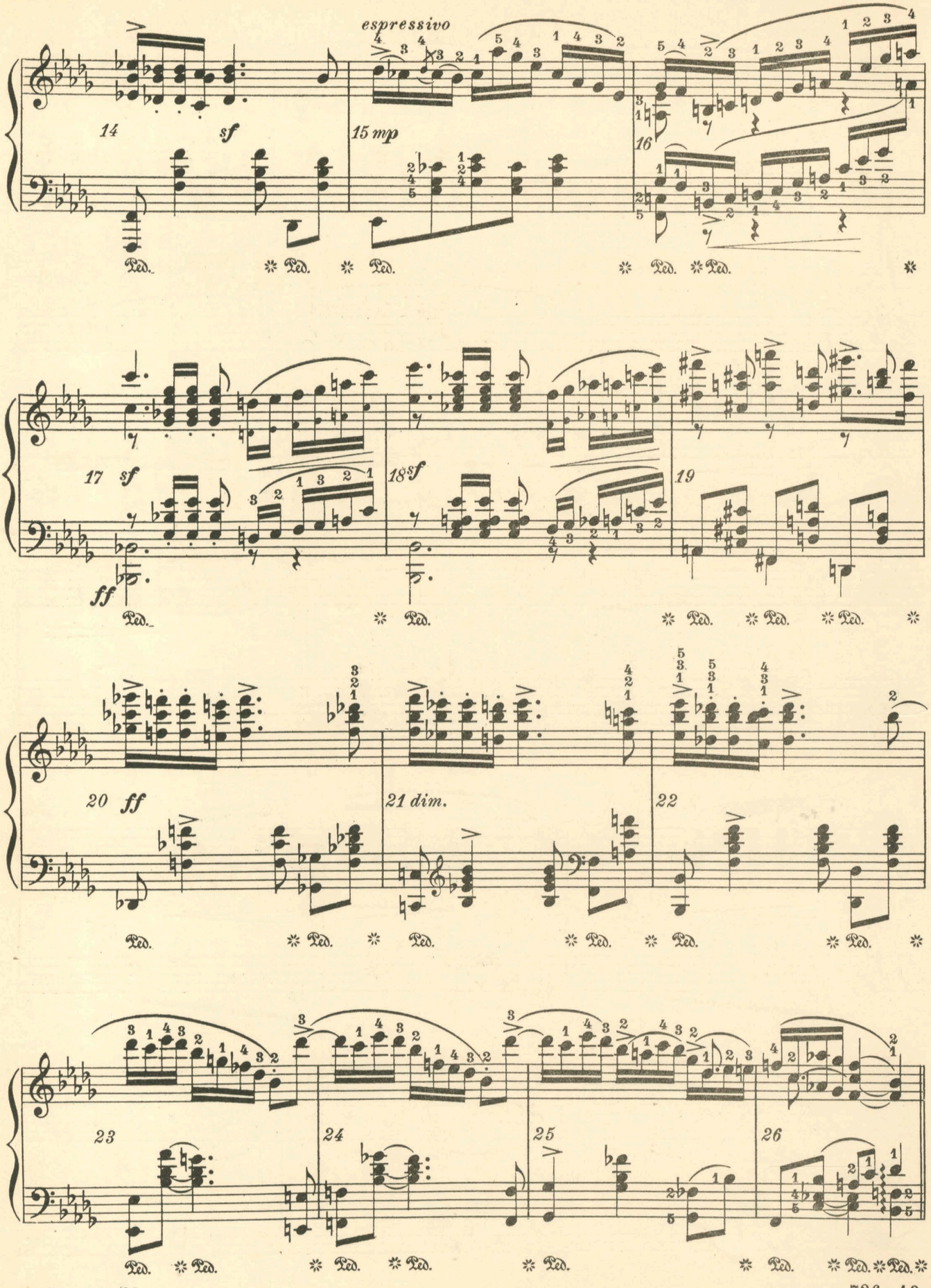
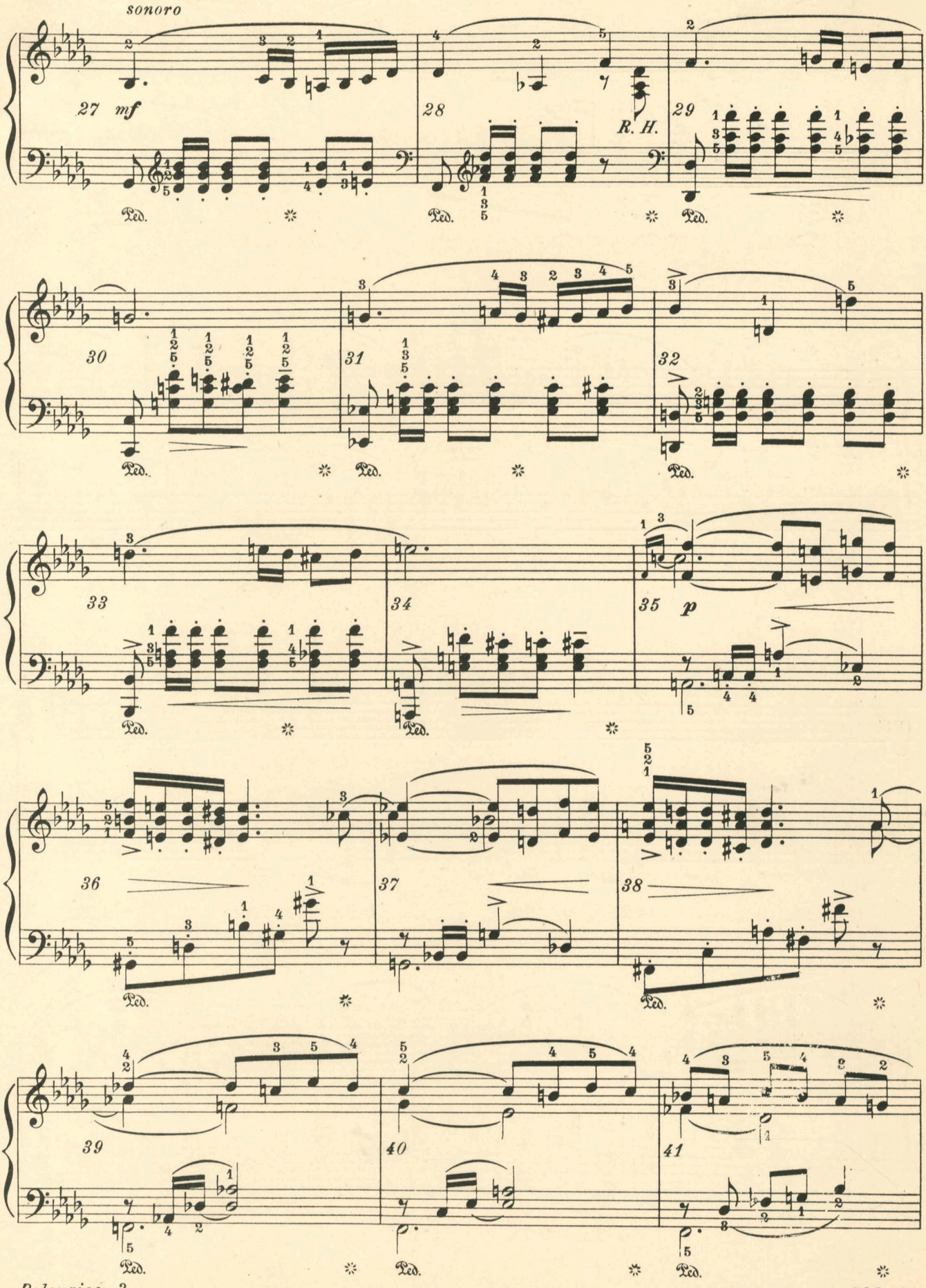
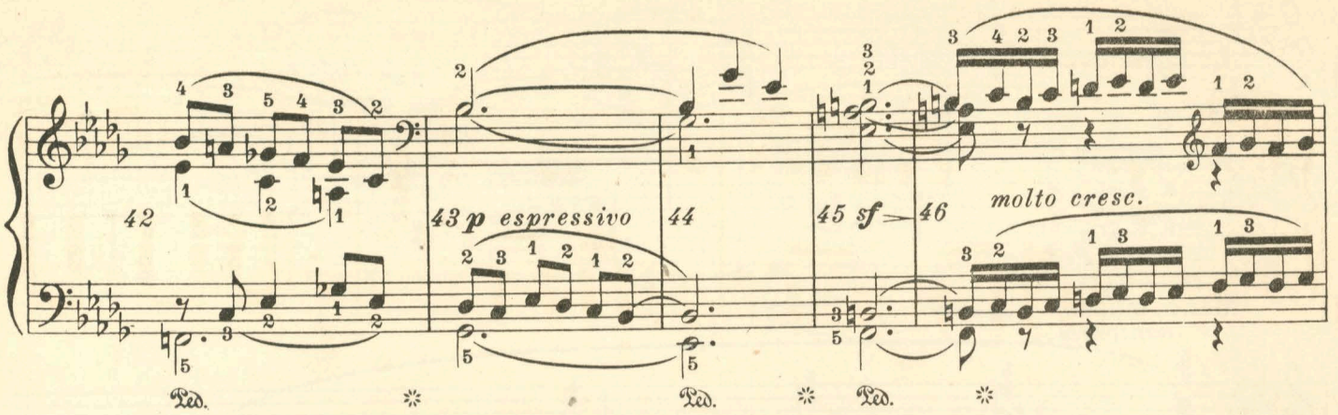
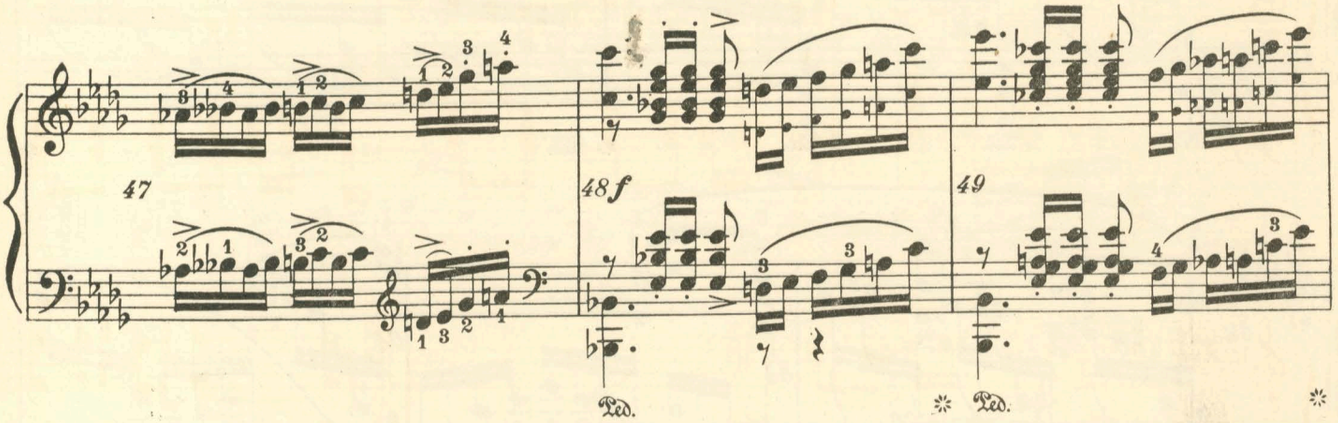
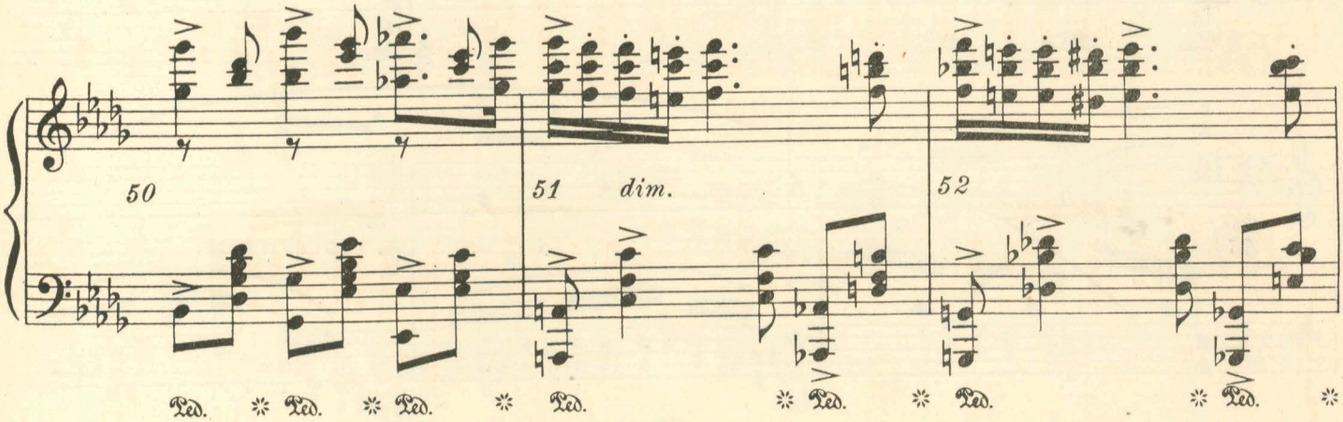
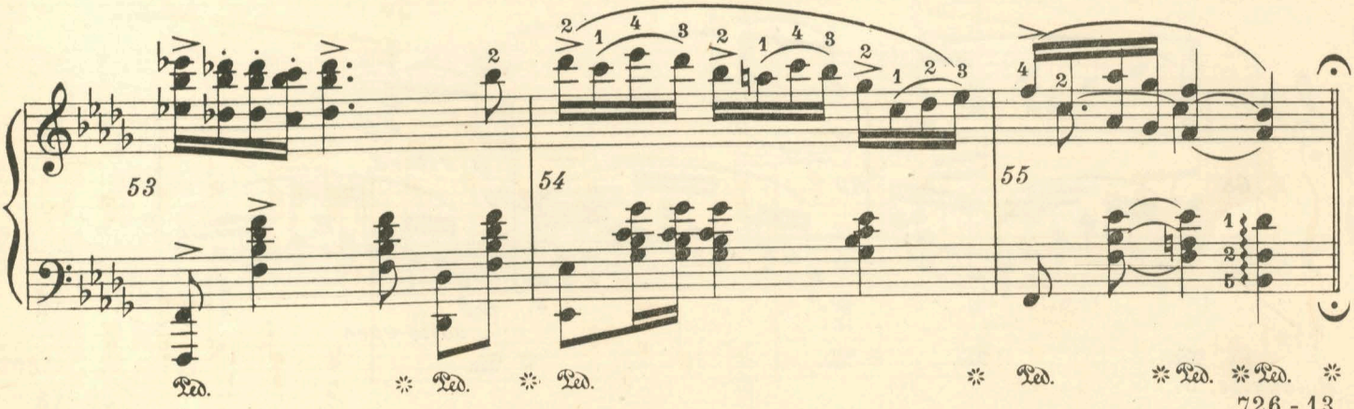

espressivo
14
sf
15 mp
16
17 sf
ff
18 sf
19
20 ff
21 dim.
22
23
24
25
26
Ped.

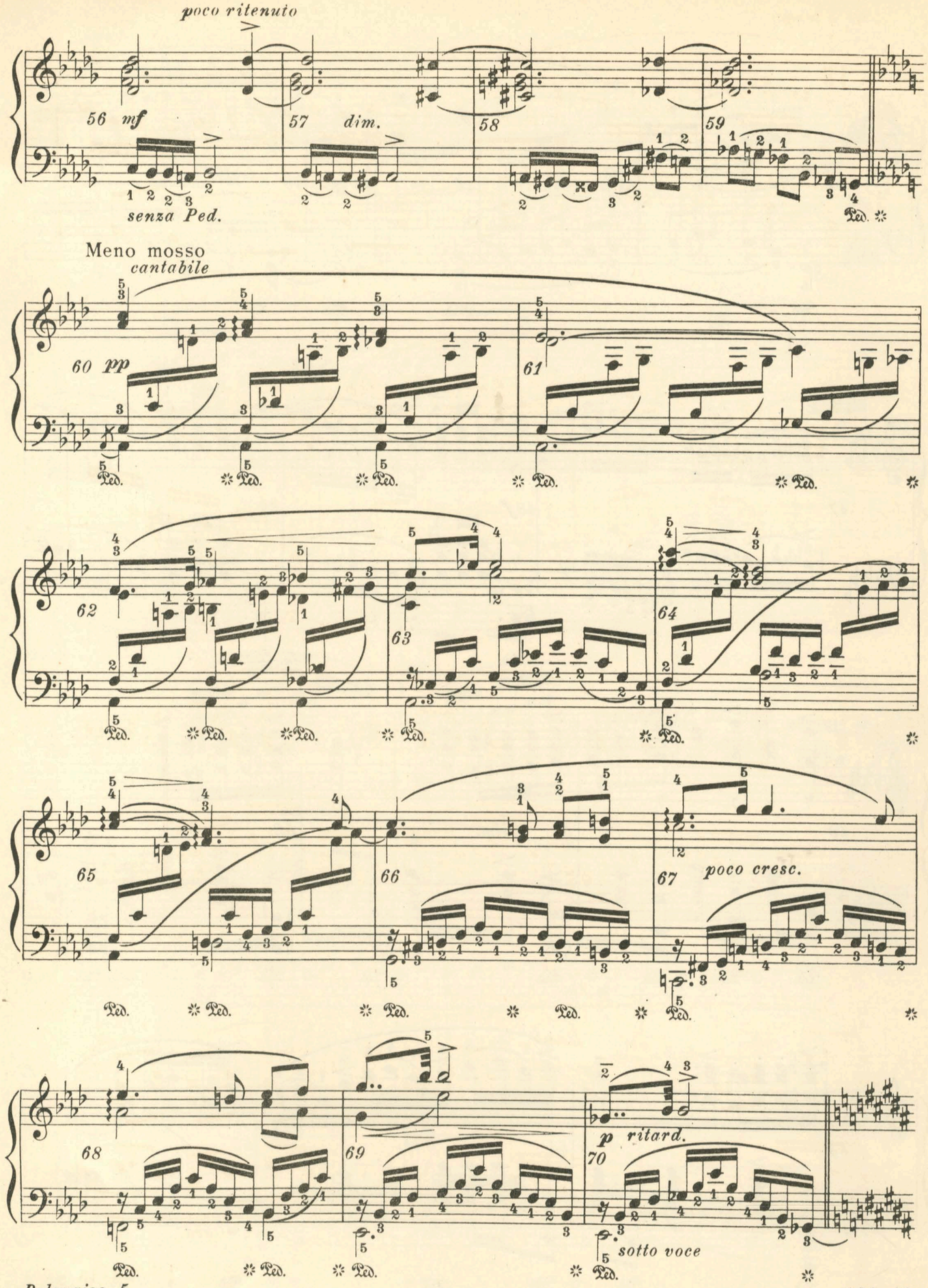

sonoro
27 mf
28
R. H.
29
30
31
32
33
34
35 p
36
37
38
39
40
41
Ped.

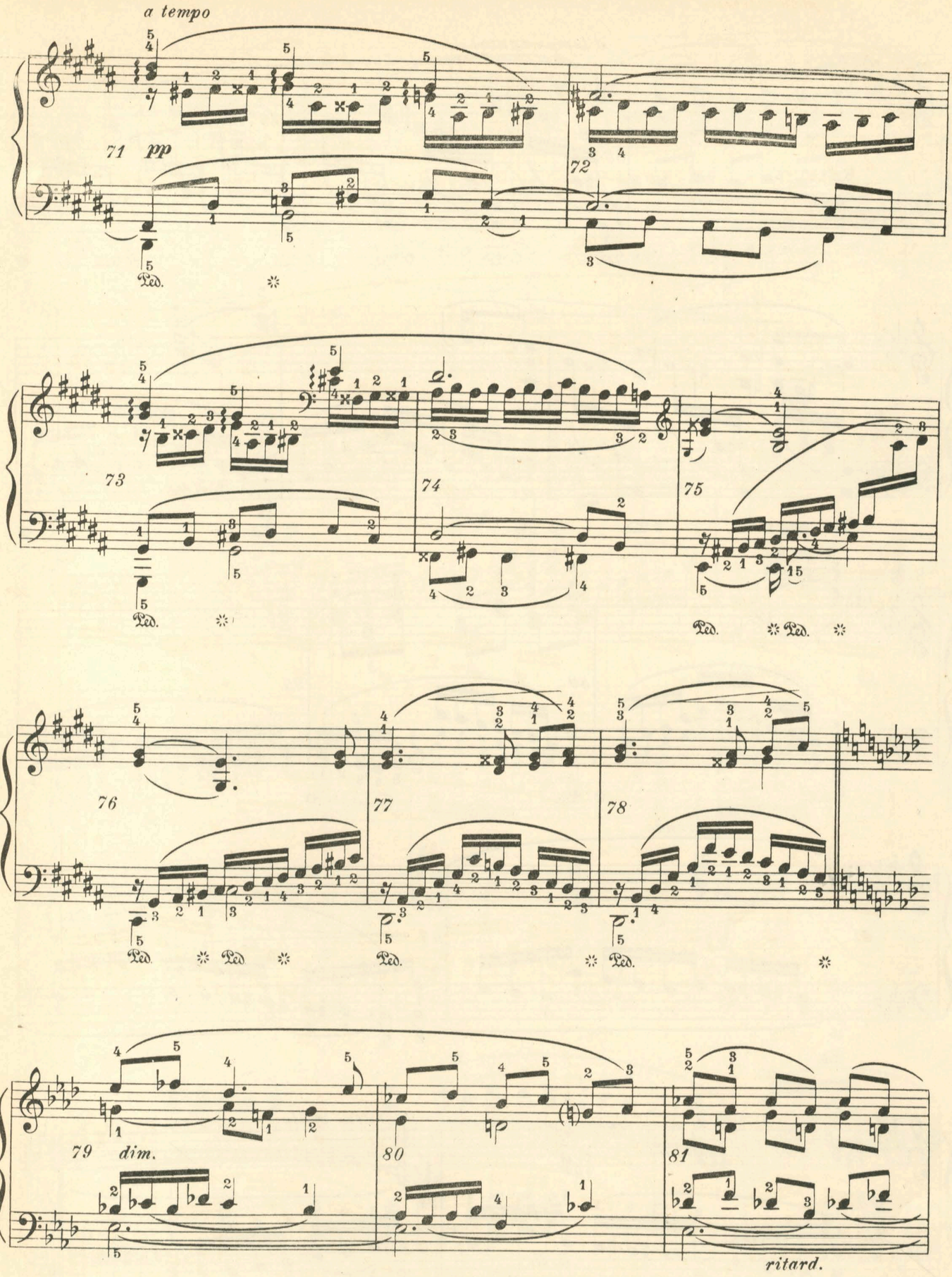

42
43 p espressivo
44
45 sf
46
molto cresc.
Ped.

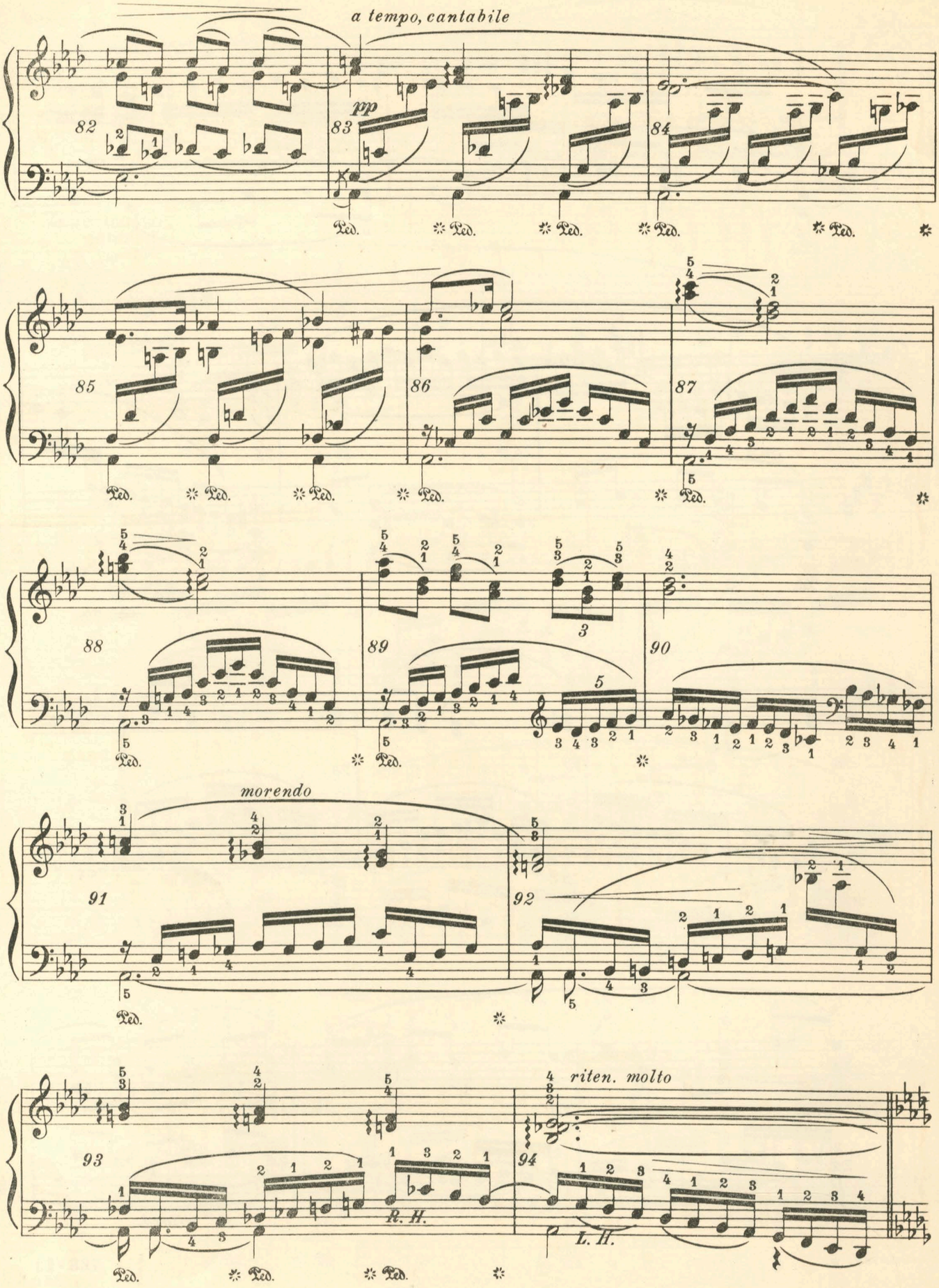

47
48 f
49
Ped.

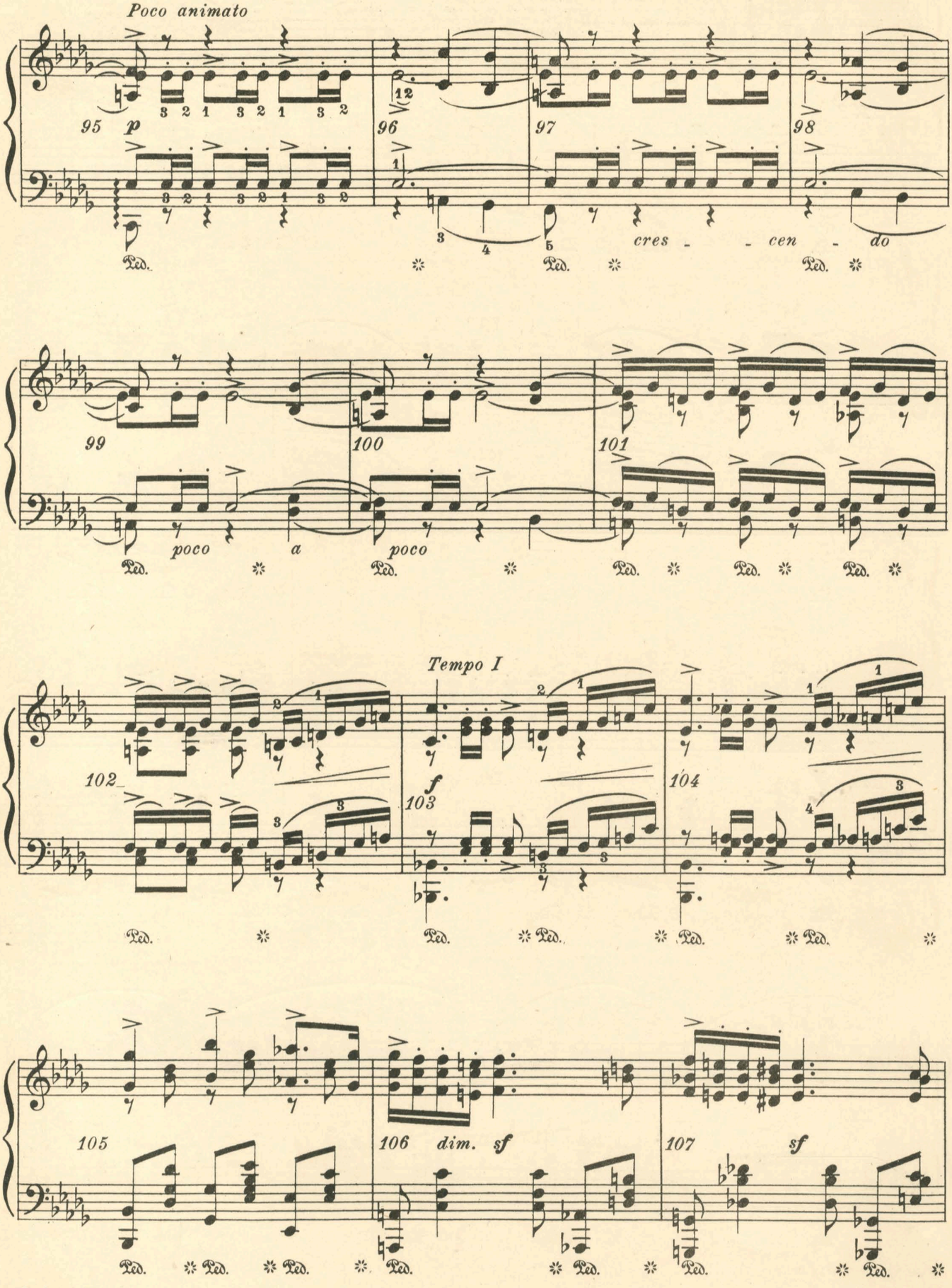

50
51
dim.
52
Ped.

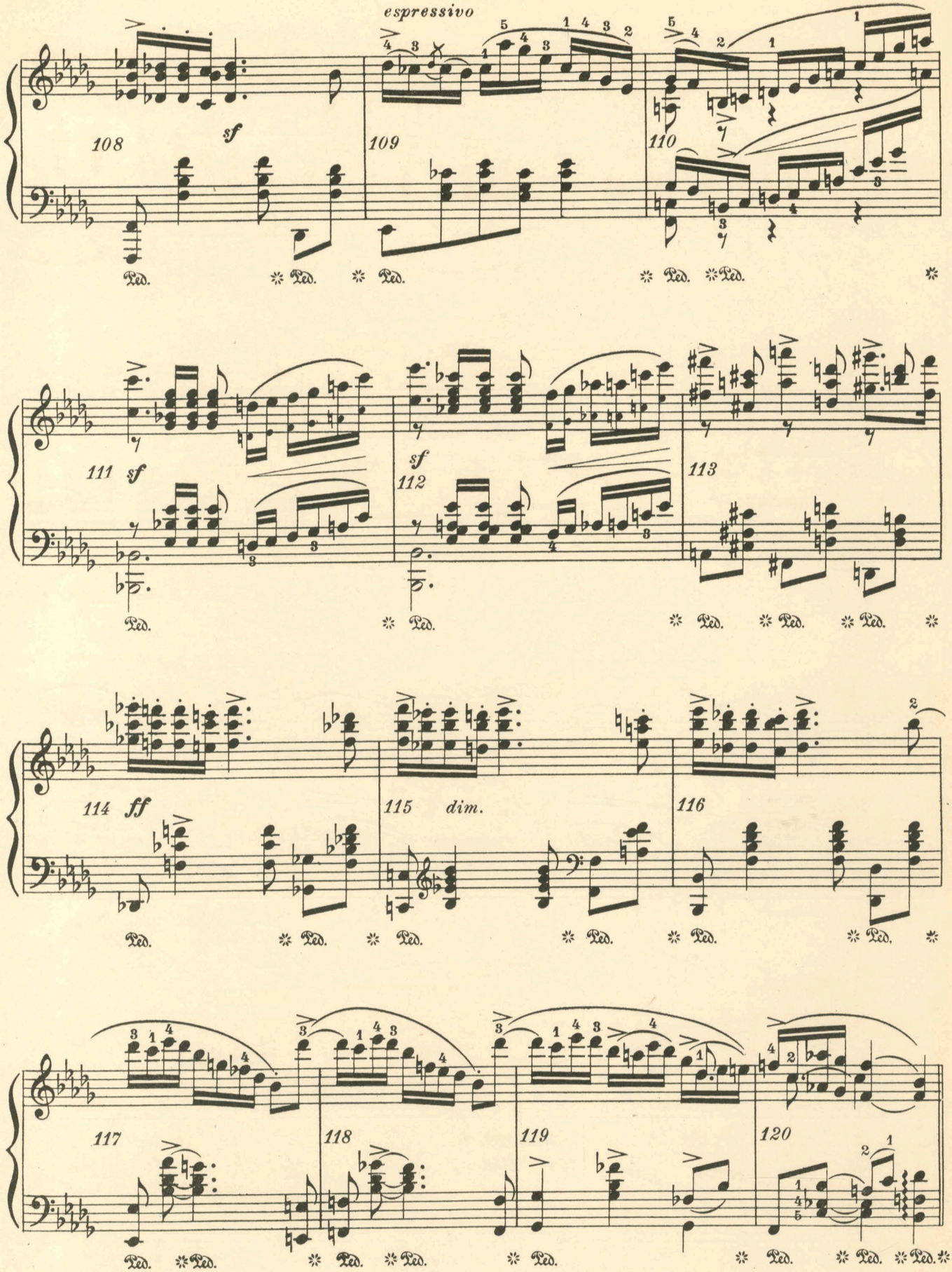

53
54
55
Ped.

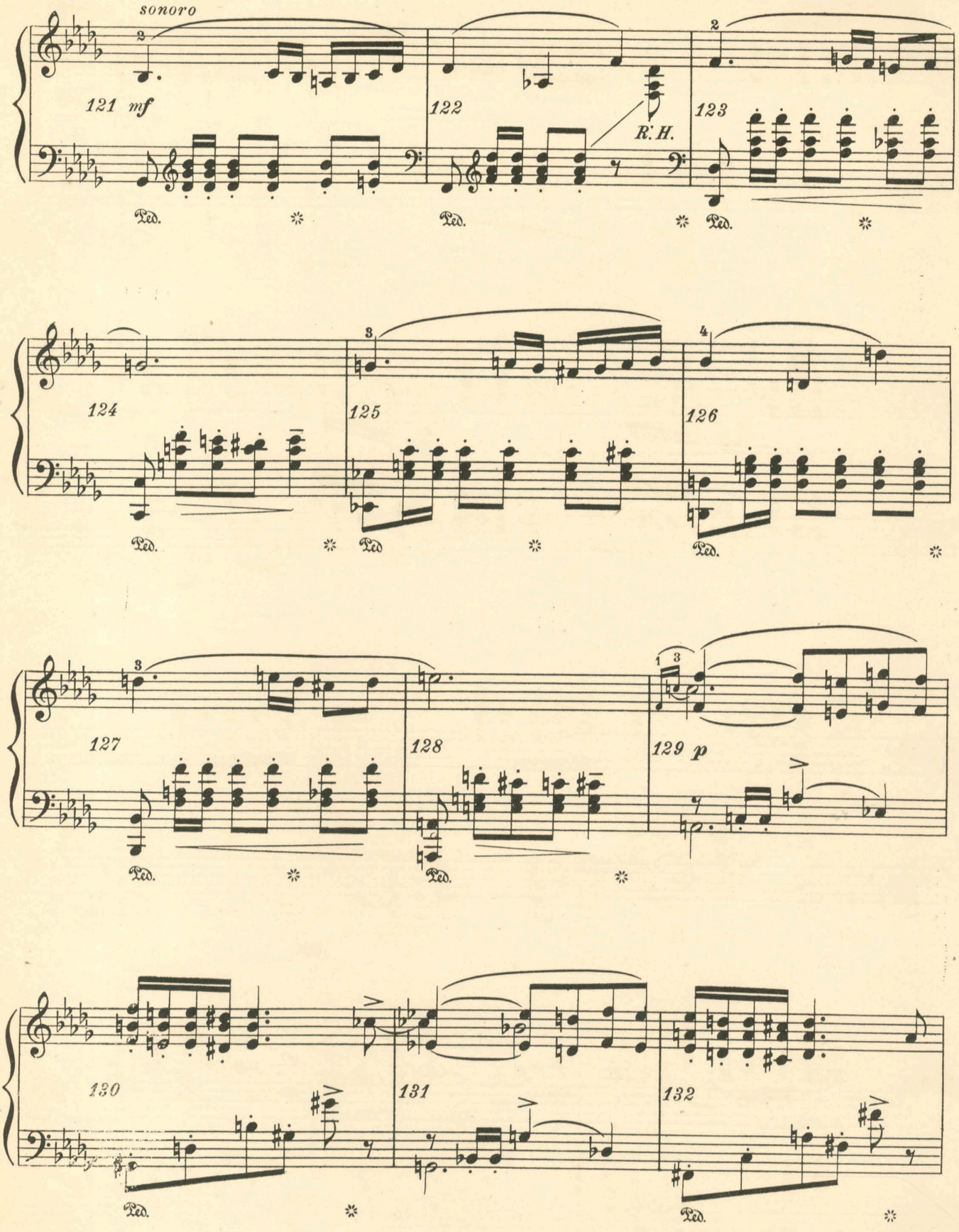

poco ritenuto
56 mf
57 dim.
58
59
senza Ped.
Meno mosso
cantabile
60 pp
61
62
63
64
65
66
67 poco cresc.
68
69
70 p ritard.
sotto voce

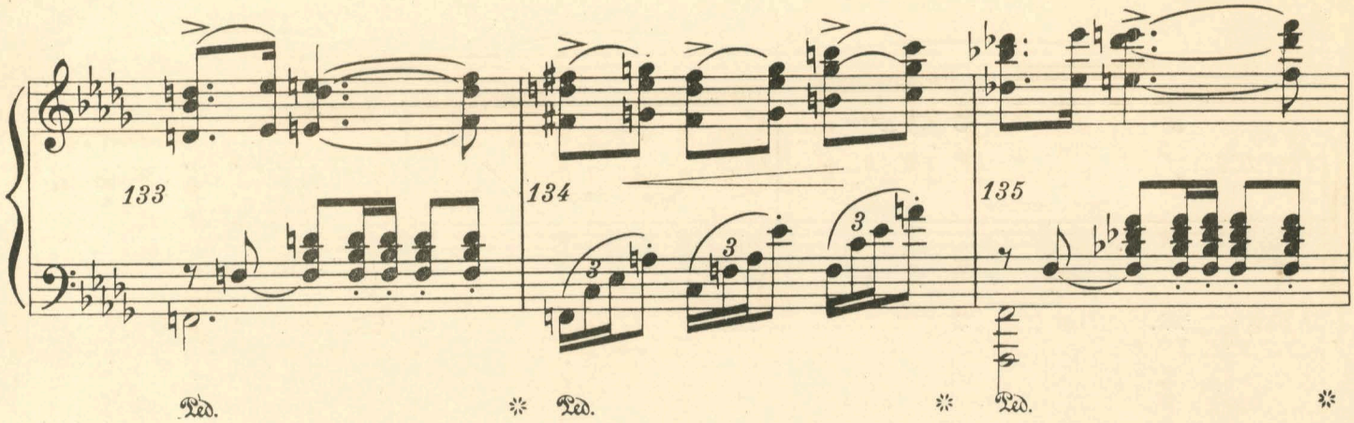

a tempo
71 pp
72
Ped.
73
74
75
Ped. Ped.
76
77
78
Ped. Ped. Ped. Ped.
79 dim.
80
81
ritard.

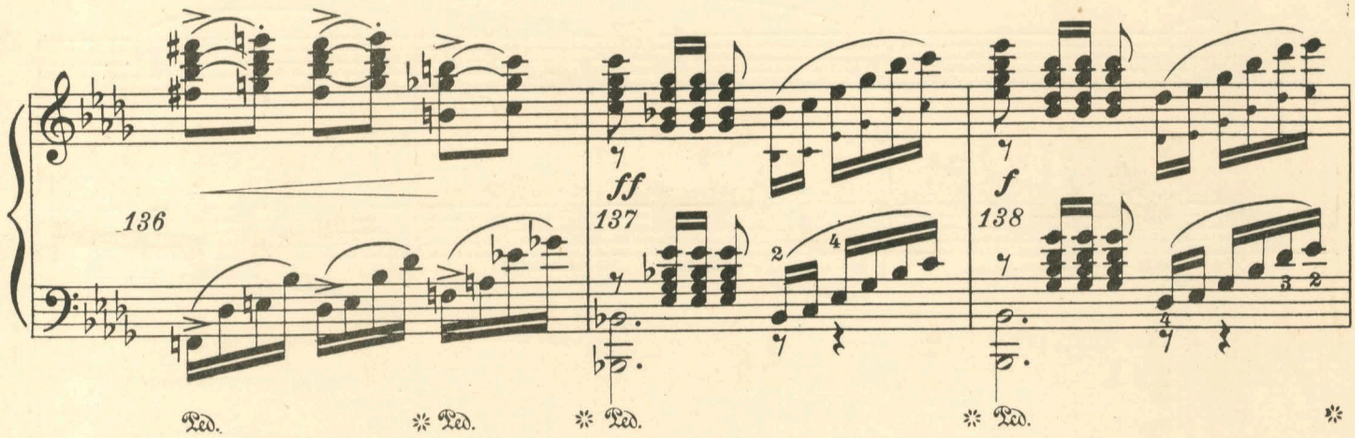

a tempo, cantabile
pp
82
83
84
85
86
87
88
89
90
3
5
morendo
91
92
93
94
riten. molto
R. H.
L. H.
Ped.

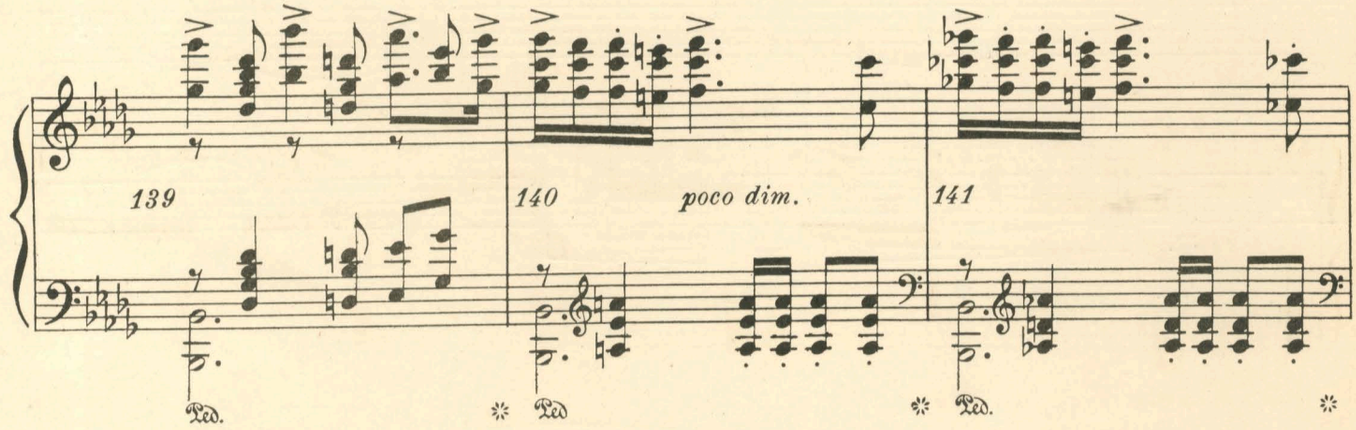

Poco animato
95 p
96
97
98
cres - - cen - do
99
100
101
poco a poco
Tempo I
102
f
103
104
105
106 dim. sf
107 sf
Ped.

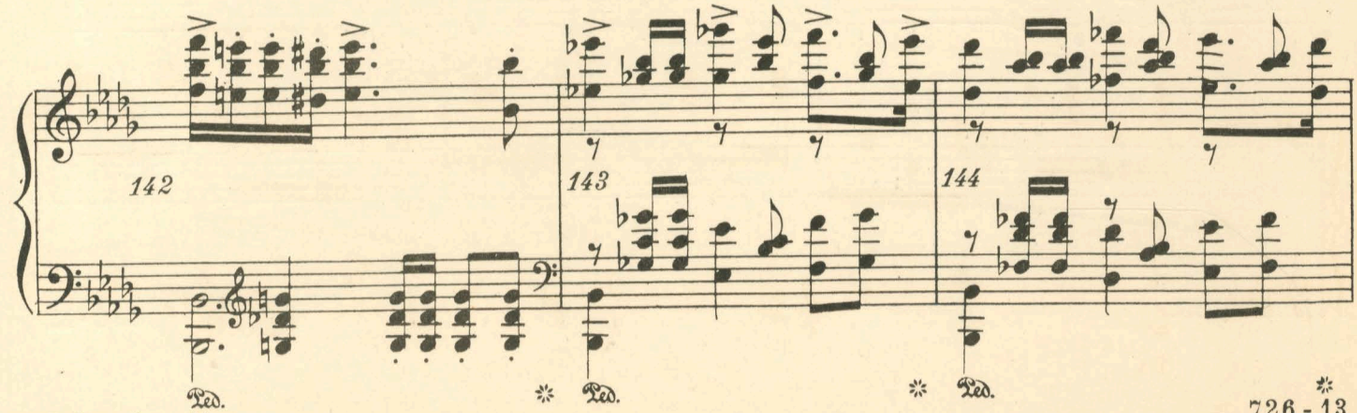

espressivo
108
sf
109
110
111 sf
sf
112
113
114 ff
115 dim.
116
117
118
119
120
Ped.

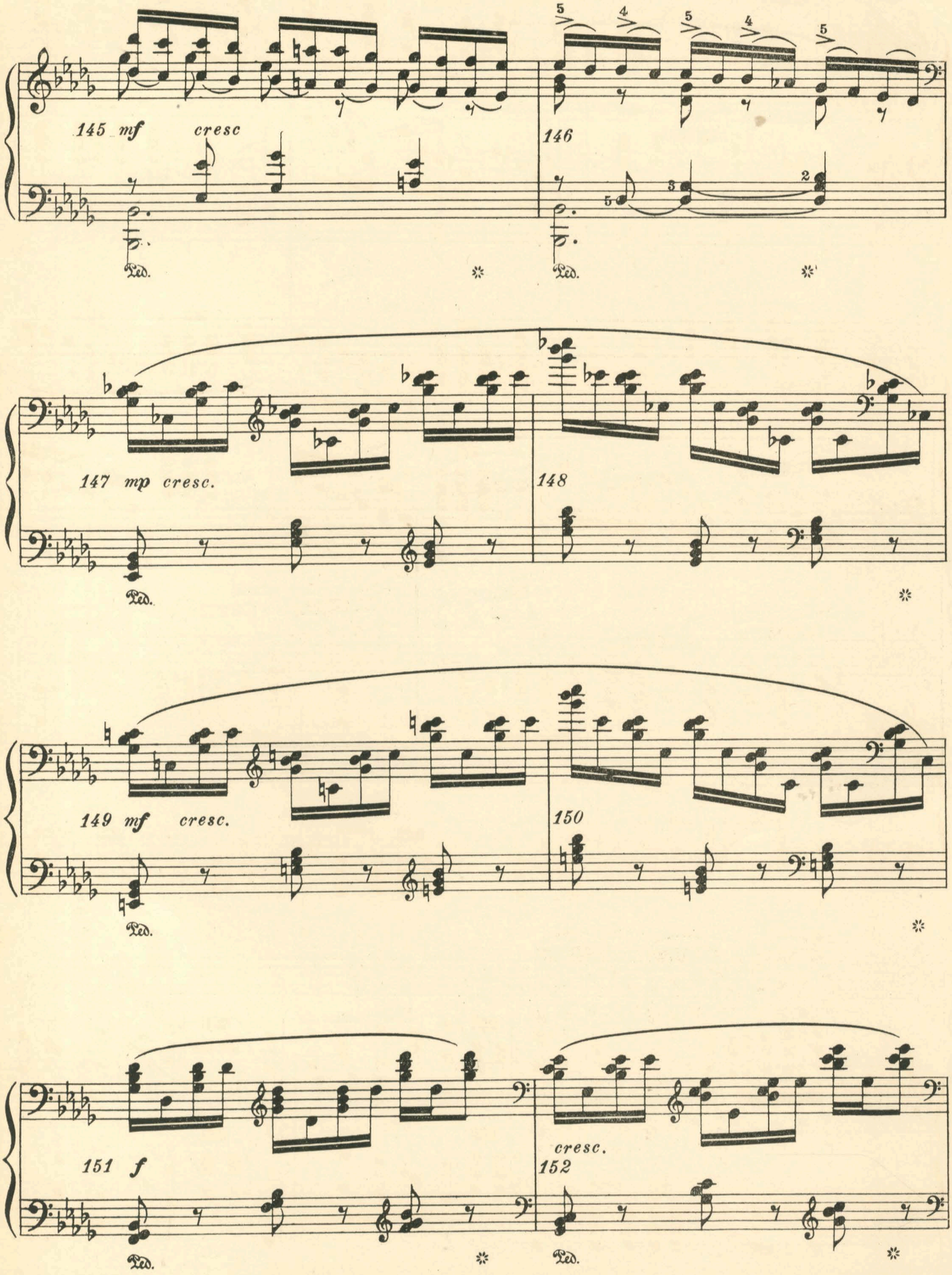

sonoro
121 mf
122
R. H.
123
124
125
126
127
128
129 p
130
131
132
Ped.

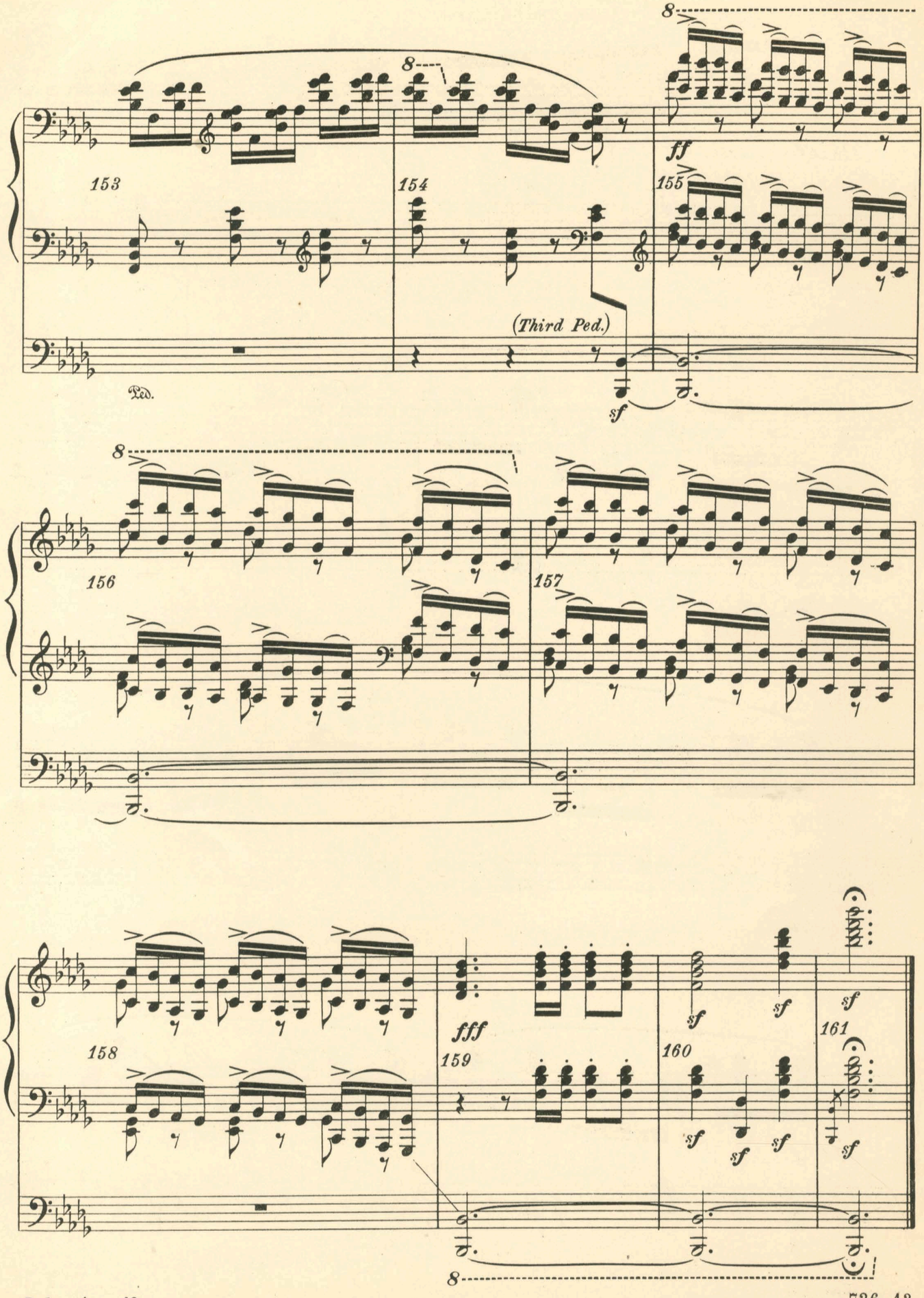

133
134
135
Ped.
Ped.
Ped.


136
ff
137
f
138
Ped.
Ped.
Ped.
Ped.


139
140
poco dim.
141
Ped.
Ped.
Ped.


142
143
144
Ped.
Ped.
Ped.


145 mf cresc
146
147 mp cresc.
148
149 mf cresc.
150
151 f
cresc.
152
Ped.


8
153
154
155
ff
(Third Ped.)
Ped.
sf
156
157
158
159
160
161
fff
sf

POLONAISE

RECITATION QUESTIONS

1. Give the date and place of Stillman Kelley's birth.
   Ans.

2. What was his ancestry?
   Ans.

3. Name some of his important works.
   Ans.

4. Describe the Form of the *Polonaise.*
   Ans.

5. In the first statement of the Main Theme, where does Part 1 begin and end?
   Ans.

6. Where does Part 2 begin and end?
   Ans.

7. With what measure does the *Trio* enter?
   Ans.

8. Give the Esthetic Idea.
   Ans.

9. What is the object of the change of fingers on the repeated E-flats?
   Ans.

10. How should the low bass notes be pedaled?
    Ans.

11. How is the melody entering at m. 27 to be played?
    Ans.

12. Describe the manner of playing the slurred octaves in measures 145-146.
    Ans.

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